LOUIS MOREAU INSTITUTE

FOR

NEW MUSIC PERFORMANCE

NEW ORLEANS

Eight Songs for a Mad King

Monday, March 9, 2020
Marigny Opera House
7:30 PM

MARIGNY
OPERA HOUSE

THE LOUIS MOREAU INSTITUTE
FOR NEW MUSIC PERFORMANCE

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And, we thank you for attending our performances. Join us in 2021 for our seventh season of new music in New Orleans!

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PROGRAM

NoaNoa **Kaija Saariaho**

Con Leggerezza Pensosa **Elliott Carter**

Alligator Crawl Improvisation **Fats Waller**

structured improvisation by our Institution Artists

Las Sombras de los Apus **Gabriela Lena Frank**

guest performers, Nolacelli

INTERMISSION

Eight Songs for a Mad King **Sir Peter Maxwell Davies**

with Bass-Baritone Soloist Jonathan Z. Harris and guest performer Stephen Montalvo, percussion

PROGRAM NOTES

NoaNoa (1992)
Kaija Saariaho (b. 1952)

NoaNoa ('Fragrant' 1992) was born from the ideas I had for flute while writing my ballet music Maa. I wanted to write down, exaggerate, even abuse certain flute mannerisms that had been haunting me for some years, and thus force myself to move onto something new.

Formally I experimented with an idea of developing several elements simultaneously, first sequentially, then superimposed on each other.

The title refers to a wood cut by Paul Gauguin called NoaNoa. It also refers to a travel diary of the same name, written by Gauguin during his visit to Tahiti in 1891-93. The fragments of phrases selected for the voice part in the piece come from this book.

NoaNoa is also a team work. Many details in the flute part were worked out with Camilla Hoitenga. The electronic part was developed under the supervision of Jean-Baptiste Barrière and programmed by Xavier Chabot.

— Kaija Saariaho

Con Leggerezza Pensosa (1990)
Elliott Carter (1908-2012)

Con Leggerezza Pensosa was commissioned by Dr. Raffaele Pozzi, the director of the Istituto di Studi Musicali in Latina, Italy, as an homage to the Italian author, Italo Calvino, to be performed in connection with the institute's first annual awards for the best musicological papers of the year. Italo Calvino, who died after writing but before giving his Norton Lectures at Harvard University, Six Memos for the Next Millennium (Lezioni americane), was singled out for this homage because he presents in these lectures a new view of humanism which has become an inspiration for the Istituto di Studi Musicali.

The title was suggested by the remark Calvino makes in his lecture on Lightness: "spero innanzitutto d'aver dimostrato che esiste una leggerezza della pensosità, così come tutti sappiamo che esiste una leggerezza della frivolezza; anzi, la leggerezza pensosa può far apparire la frivolezza come pesante e opaca." (Above all I hope to have shown that there is such a thing as a lightness of

thoughtfulness, just as we know there is a lightness of frivolity. In fact, thoughtful lightness can make frivolity seem dull and heavy.)

My short piece for clarinet, violin and cello was written in June 1990.

– Elliott Carter

Alligator Crawl Improvisation

Fats Waller (1904-1943)/Louis Armstrong (1901-1971)

Alligator Crawl was written as a solo piano piece by Fats Waller early in 1927. In May of the same year, Louis Armstrong and The Hot Seven recorded their version of the same work, but the two have little in common other than the use of the characteristic main motive in Waller's original. It's generally assumed that Lil Hardin, the Hot Seven's pianist, and arranger of many of their tunes, laid out the structure, harmonies, and general strategy for their version of this number. Although time has diminished the distinction between divergent approaches to jazz in its early years, several distinctive styles existed at the time and rarely comingled, among these, a highly syncopated, very polyphonic style associated New Orleans, Blues, a lyric, 12-bar genre which originated in rural areas, and music that departed only slightly from a European approach . The Hot Seven rendition of this tune is significant in that it was one of the earliest recordings, and possibly the first, to incorporate these three prominent styles that existed at that time into a single work. Our approach to Alligator Crawl is taken from Hardin/Armstrong's basic framework laced with our improvisations. After a brief opening call, two choruses of blues follow, the second of which contains the main motive and tune. The following section consists of reconfigured march-style music in several 8-bar units, during which our rendition includes elements of funk and a pinch of the harmonic approach used in Free Jazz. An echo of the guitar solo from Armstrong's 1927 recording can be heard in the following section, played by pizzicato violin and cello in even, regular phrasing with an understated, limited use of syncopation. The last section is a highly polyphonic out-chorus with an abstract return of the main tune.

— Morris Rosenzweig

Las Sombras de los Apus (1998)

Gabriela Lena Frank (b. 1972)

The Andes, that magnificent mountain range of Peru and Bolivia, is awesomely terrifying terrain. It is a wilderness of jagged, near-unclimbable peaks, foam white

rivers fed by melted snow, and narrow valleys twisted and fissured by volcanic upheaval. The cold is so intense that steel shatters like glass, the wind has a touch of death, and almost the only living creatures are condors, soaring on unseen air currents over the slopes of ice-coated scree. Human beings, if they can survive the severe altitude sickness, are made to feel intruders. According to Quechua mythology, each of the mountain peaks of las montañas andinas is inhabited by a minor divinity known as the apu. Temperamental in nature, the apu is easily irritated by negligent villagers who trespass through the rugged naturaleza without offering up a prayer or leaving a simple gift of food. At certain times, mist (neblina) warns the careless travelers that the apu is about to unleash a huayco, or avalanche. Such huaycos wreak havoc, uprooting boulders and ancient trees, leaving a stench of sulfur in the zigzagging rips through woodland, field and pueblo. The groans (gruñidos) and grindings (machacas) of the deepest geological plates can be heard across the entire span of the "eternal hills" during such an onslaught.

In the aftermath, a stunning silence reigns.

(Adapted from Ian Cameron's Kingdom of the Sun God)

— Gabriela Lena Frank

Eight Songs for a Mad King (1969)

Sir Peter Maxwell Davies (1934-2016)

Long established as a classic of music-theatre, the work is an extravagant, disturbing and poignant portrayal of madness. The king is George III of England - or maybe another madman who believes himself to be that monarch - vocalizing weirdly as he bemoans his fate and tries to teach his instrumentalist-birds to sing. The string and woodwind players are the captives of his insanity, intended to play from within giant cages, while the percussionist is his keeper, holding him within the confines of a maddened musical sensibility. But all the musicians are essentially projections from within his own mind. The focus is always on him, and on his wild vocal performances, which include various kinds of Sprechgesang, chords and a range of over four octaves. The virtuosity of the instrumentalists is no less, nor that of the composer in playing spikily over a range of eighteenth-century references.

— Paul Griffiths

INSTITUTION ARTISTS

Georgia Bourderinonnet, Cello

New Orleans-born French-American cellist Georgia Bourderionnet has performed in a variety of orchestral, solo, and chamber music settings across the USA and France as well as in Canada and South Korea. She appears as a section cellist in Miami's New World Symphony and regularly performs as a guest in the Rochester Philharmonic Orchestra's cello section. An avid performer of contemporary music, she has appeared in Eastman's Musica Nova and OSSIA ensembles and has premiered a large number of works by both emerging and established composers of new music. She has participated in numerous music festivals, including the Atlantic Music Festival, where she was awarded a fellowship in the contemporary music ensemble, the Texas Music Festival, Orford Musique, National Youth Orchestra of the USA, Orchestre des Jeunes du Centre, and MusicAlta in France. She graduated from the Eastman School of Music in 2018 with a bachelor's degree in performance and is currently pursuing a master's degree at the Manhattan School of Music. Her principal teachers include Jeanne Jaubert (Louisiana Philharmonic Orchestra), Jee Yeoun Ko (New Orleans Center for Creative Arts), David Ying (Ying Quartet), and Philippe Muller (Manhattan School of Music).

Nicholas Davies, Clarinet

Nicholas Davies is a Los Angeles based clarinetist and composer. He regularly performs with ensembles including the Los Angeles Philharmonic, Roomful of Teeth and the Santa Barbara Symphony. As a soloist, he has performed with orchestras including the Boston Symphony Orchestra, the Antelope Valley Symphony, the Pro Arte Chamber Orchestra, and the USC Wind Ensemble. Nicholas recently performed Frank Ticheli's Clarinet Concerto alongside the composer. Mr. Davies has also garnered acclaim from several competitions, taking First Place in the Pasadena Showcase Competition, and Third Place in Fischoff National Chamber Music Competition. He has earned fellowships from institutions such as the Aspen Contemporary Ensemble, Spoleto Festival USA and the Louis Moreau Institute. As a composer, past commissions include those from the Houston Grand Opera, the Eureka Ensemble, the Webster Trio, and the Chicago Harp Quartet. Additionally, Nicholas is the artistic director and founder of the Rossini Club, a chamber music organization based in Nantucket, Massachusetts, which is hosting its seventh season this year. He holds a Bachelors in Music from Rice University, and a Masters of Music from the University of Southern California, where he studied with clarinetists Richie Hawley and Yehuda Gilad.

Wesley Ducote, Piano

A versatile pianist, Wesley Ducote regularly performs works dating from the Renaissance to the current decade as well as the standards in between. As an enthusiastic contemporary musician Mr. Ducote has performed many of the pillars of 20th/21st century repertoire from Wuorinen's New York Notes to the Ligeti Piano Concerto. He is often seen collaborating with some of today's brightest stars including composer/vocalist Kate Soper, Emmy winning composer and Vietnamese folk musician Van Anh Vo, flutists Leone Buyse and Carol Winc
enc, soprano Ana Maria Martinez, and many others. Highlights of this season include premieres by composers Karim Al-Zand, Anthony Brandt, Theo Chandler, and a new piano concerto by Max Vinetz. Ducote holds graduate and undergraduate degrees in music from Rice University, where he studied with Brian Connelly, as well as an undergraduate degree in mathematics. He currently resides in Miami Beach as a piano fellow with the New World Symphony.

Francesca Ferrara, Flute

Flutist Francesca Ferrara has followed her music from Santa Monica, California, where she grew up, to New York City. With the goal of building community, she dedicates her life to performing, teaching, and advocating for new music. She frequently collaborates with composers and is a core member of the New York City based ensemble, Amalgama. Francesca has also been a performer with Argento New Music Project, ShoutHouse ensemble, Dance Theatre of Harlem, Princeton Pro Musica orchestra, Camerata Washington Heights orchestra, The Rossini Club's summer music festival on Nantucket, and in August of 2018 was a resident fellow in the Contemporary Performance Institute at Brandeis University. Along with performing, Francesca is an active flute teacher, and teaches private lessons through the Willan Academy of Music. In 2015, she was a staff member at Greenwood Music Camp in Cummington, Massachusetts, where she gave flute lessons, and assisted the students in chamber music and orchestra rehearsals. With a passion for collaboration and sharing new music with a wider community, Francesca co-produces the concert series, Blank Canvas at Future Space in Bushwick, Brooklyn. The series is dedicated to presenting "forward thinking" and diverse programs by up and coming composers and ensembles from around NYC. Incorporating her love for food into her music, Francesca produced Common Senses, a "concert" that brought chefs and composers together to create a multi-sensory experience. Francesca holds a Master of Music degree in Contemporary Performance from Manhattan School of Music where she was a student of Tara O'Connor, and a Bachelor of Music degree from The Boston Conservatory where she studied with Sarah Brady.

Lena Vidulich, Violin

A Chicago native, violinist/violist Lena Vidulich is an adventurous and multi-faceted performer based in New York City. Noted for her bold sound, she is able to move fluidly between the worlds of orchestral music, rock, jazz, improvisation, musical theater, and new music. A committed advocate of new music, Lena has worked with composers including Zosha Di Castri, Nina C. Young, Reiko Füting, and Esa-Pekka Salonen, among others. Lena is a member of earspace, a Raleigh-based ensemble creating multi-sensory performances; violist of Quartet121, a string quartet dedicated to the performance of new works; and is co-artistic director of Amalgama, a New York septet dedicated to the synthesis of improvisation and contemporary classical music. Lena has been a member of the Spoleto Festival USA Orchestra and the Lucerne Festival Academy. She has also participated in festivals such as Bang on a Can, the Meadowmount School of Music, the Orford Festival Academy, and the Northwestern Summer Violin Institute. As an orchestral musician, she is a substitute member of Symphony in C, was an associate member of the Civic Orchestra of Chicago, and has performed in many ensembles, including the Chicago Youth Symphony Orchestra, the Chicago Composers Orchestra, and the Orchestre des Universités de Paris. Lena also performs in musical theater, including Single Rider (Off-Broadway), the New York Music Festival run and demo recordings of Generation Me, and the concert debut of MCubed at the Craterian Theater (Medford, OR). She has worked with such esteemed conductors as Riccardo Muti, Heinz Holliger, Alan Pierson, Jeffrey Milarsky, and Matthias Pintscher, and has performed in concerts across the U.S. and internationally in venues such as the Elbphilharmonie (Hamburg), National Sawdust (New York), and Orchestra Hall (Chicago). Lena has played in solo and chamber master classes for Grigory Kalinovsky, JACK Quartet, Fred Sherry, Paul Kantor, Cyrus Forough, Mauricio Fuks, William Van der Sloot, Blair Milton, Vadim Gluzman, and the Pacifica Quartet. Lena holds a Bachelor of Music in violin performance with a minor in French from Northwestern University, where she studied violin with Gerardo Ribeiro and chamber music with the Dover Quartet, Desirée Ruhstrat, and Mathias Tacke. She graduated summa cum laude from the Bienen School as a recipient of the Undergraduate Award for Outstanding Academic Achievement. Her undergraduate education also included studies with Alexis Galpérine at the Conservatoire national supérieur de musique de Paris and Université de Paris 8 – Vincennes-St Denis. Lena recently received her master's degree in contemporary violin performance at the Manhattan School of Music, where she was a recipient of the President's Award in the studio of Curtis Macomber. She is currently pursuing a Teacher's Certification (AmSAT 1600-hour course) at the Riverside Initiative for the Alexander Technique where she studies with Nanette Walsh and Ariel Carson.

FEATURED SOLOIST

Jonathan Z. Harris, Bass-Baritone

Bass-baritone Jonathan Z. Harris is a native New Orleanian opera singer, recitalist, and actor based in New York City. His operatic interpretations have been hailed as "superb" (The Chautauquan Daily) and "sensational" (Voce di Meche), and of a return engagement with the Opera Company of Middlebury, the Rutland Herald declared that Jonathan "nearly stole the show with his hilarious and beautifully sung Papageno." Jonathan is a two-time Regional Finalist in the Metropolitan Opera National Council Auditions. He has previously been an Apprentice Artist with Sarasota Opera, Des Moines Metro Opera, Opera Saratoga, and Chautauqua Opera and has also sung with Opera Company of Middlebury, Opera MODO, PORTopera (now Opera Maine), Bronx Opera, Dicapo Opera, and dell'Arte Opera Ensemble. Role highlights include Leporello in Don Giovanni, Don Alfonso in Così fan tutte, Papageno in The Magic Flute, Don Basilio in Il barbiere di Siviglia, Peter Quince in A Midsummer Night's Dream, Superintendent Budd in Albert Herring, Simone and Betto in Gianni Schicchi, and George Benton in Dead Man Walking. As a recitalist, Jonathan is a 2017 alumnus of SongFest in Los Angeles. His recent solo programs include Green Springs the Tree, a collection of mid-20th century art songs and folk arrangements from both sides of the iron curtain and Liederkreis, an exploration of the song cycles of Schumann, Poulenc, and Rorem. Jonathan holds degrees from Brown University and the University of Michigan.

GUEST PERFORMERS

Stephen Montalvo, Percussion

Stephen Montalvo is an active composer and performer of acoustic and electronic music, as well as an audiovisual installation artist, based in New Orleans, LA. Through his music, he explores concepts related to resonance and rhythmic interplay and draws inspiration from social, ecological, and political concerns. His works have been performed throughout the United States, and internationally at the Osaka University of Arts Electronic Music Festival, by artists and ensembles including the Portland Percussion Group, Rhythm Method String Quartet, Bent Duo, Carlos Cordeiro, Talea Ensemble, Omaha Percussion Ensemble, and numerous scholastic groups. Stephen holds a Master of Arts in Music Composition from Tulane University where he studied with Maxwell Dulaney and Rick Snow and a Bachelor of Music from West Texas A&M University, where he studied percussion with Susan Martin Tariq and composition with Joseph Nelson and Robert Denham.

Nolacelli

Rachel Hsieh, Jeanne Jaubert, Daniel Lelchuk, Karen Ray

Between their concert schedule with the Louisiana Philharmonic Orchestra, their many and varied separate artistic projects, and their time spent guiding young musicians, the members of Nolacelli stay very busy. They are pleased tonight to present the New Orleans premiere of Gabriella Frank's cello quartet. Keep your eyes peeled for a full program of contemporary cello ensemble pieces soon... ish.

ARTISTIC DIRECTOR

Morris Rosenzweig

Morris Rosenzweig was born October 1, 1952 in New Orleans, where he grew up among the tailors, merchants, and strong-willed women of an extended family which has lived in southern Louisiana since the mid-1890s. His works have been widely presented throughout the United States, as well as in Denmark, Sweden, Holland, France, Germany, Spain, Cyprus, Japan, Argentina, Mexico Israel, and others. Among the noted ensembles who have brought these works to life are Speculum Musicae, "Piano and Percussion-Stuttgart", The New York New Music Ensemble, the Chamber Players of the League-ISCM, EARPLAY, NOVA, Philippe Entremont with the New Orleans Symphony, and Joseph Silverstein with the Utah Symphony. Rosenzweig's catalog of over 75 entries features works for orchestra, various chamber ensembles, compositions for live instruments and electronics, two song cycles, two piano cycles, solo pieces, and one opera. He has received honors from the Guggenheim Foundation, the Rockefeller Foundation for a residency at Bellagio, an Academy Award from the American Academy of Arts and Letters, a commission from the Koussevitzky Foundation in the Library of Congress, a commission from the Fromm Foundation at Harvard University, and the support from the Alice M. Ditson Fund for two recording projects. Mr. Rosenzweig has been an advocate of new music since his undergraduate years, and has presented over 200 diverse programs in New York, Utah, and New Orleans. He is an active conductor and coach and worked for many years with various groups in New York, and both the Canyonlands Ensemble, and The New Music Ensemble in Utah, and The Louis Moreau Institute. Presently Emeritus Distinguished Professor of Music at the University of Utah -- where he taught composition, theory, contemporary performance practice, and directed the Maurice Abravanel Visiting Distinguished Composers Series -- he also formerly held positions at Queens College and New York University. A frequently-invited speaker, he has given colloquia at Harvard, Columbia, Brandeis, Stony Brook, and the University of Arizona, among others, and served as Guest Composer at the Composers Conference at Wellesley. He was educated at the Eastman School of Music, the University of Pennsylvania, and Columbia University.

ACKNOWLEDGEMENTS AND THANKS

The Louis Moreau Institute gratefully acknowledges the generosity of its **donors**:

Anne Baker, Mark Ciccarello, Dale Fleishmann, Jeffrey Fleishmann, Seth Harris & Julie Schwam Harris, Meryl Klein, Andy & Carey King, Lois Martin, Dennis Miller, Beth Meyer & Alan Gerson, Renee Monrose, Mary Jane Ciccarello & Morris Rosenzweig, William Sabatier, Nathan Schwam & Danielle Nice, Stanley Schwam, Mimi Stafford, Marly Sweeney, and Bob Yekovich & Michelle Thompson.

We thank the **Marigny Opera House**, the **Tulane University School of Liberal Arts**, and the **Newcomb Department of Music** for providing such wonderful performance venues as well as Lydia Kolda for lighting design, Samantha Eroche for stage management, and Evan Hammond, and Michael Batt for their operational support.

We thank Benjamin Bucholtz and the Riverdale High School Band, the Newcomb Department of Music, Scott Mason, and Jesse French for the use of percussion equipment in the performance of *Eight Songs for a Mad King*, Alan Gerson for making the cages, and Mary Jane Ciccarello for creating the King's cape.

Additional thanks to Maxwell Dulaney, Diane Mack, Eric Murrell, and Joe Shriner for their **friendship and support**.

We deeply thank the gracious 2020 season **hosts for our performers**:

Julie Schwam Harris & Seth Harris, Julianne Nice & Herb Larson, Beth Meyer & Alan Gerson, Carolyn Weaver & Ron Marks.

Many thanks to **WWNO 89.9** for its sponsorship. We especially thank the **Albert and Elaine Borchard Foundation** for their support and a very generous grant that made the 2020 season a reality.